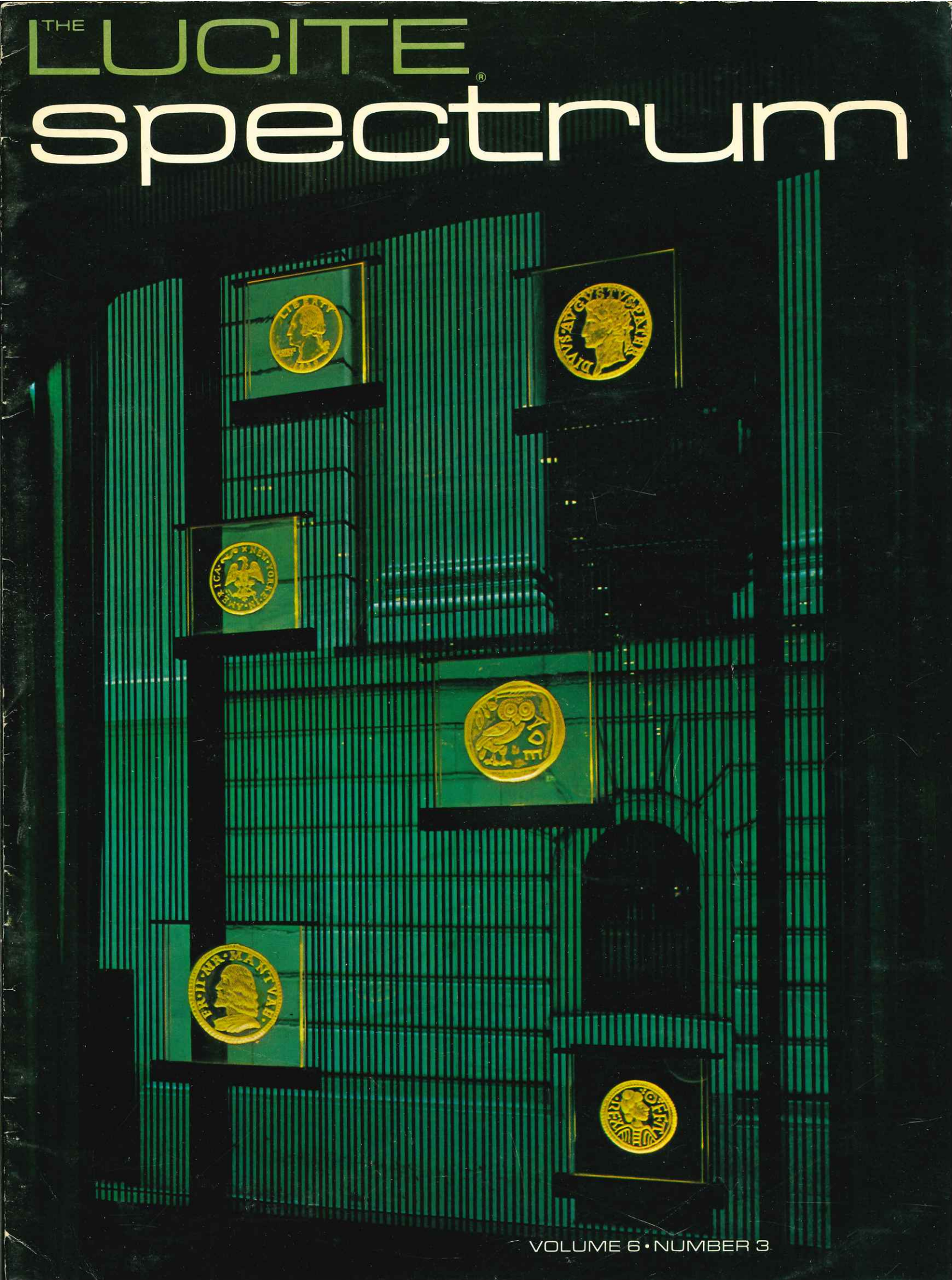
THE LUCITE® spectrum



VOLUME 6 • NUMBER 3

Symbolizing the commodity it knows best, New York City's Irving Trust Company has decorated the lobby of its headquarters with replicas of coins cast in softly lighted plaques of LUCITE® acrylic resin.

Designed and executed by the Boston artist, Ernst Halberstadt, the display, shown on the cover, consists of six panels randomly spaced in an open screen of metal tubing high above the bank's New Street entrance in the heart of the Wall Street financial district. Each of the panels of edge-lighted LUCITE is a separate casting about one and a quarter inches thick and approximately 2 by 2 feet. Cast in each is the impression of a replica of a current or historic coin.

Shown above are close-ups of the panels which depict a current United States quarter, a New York "Eagle" coin of the Colonial period, a Roman coin of A.D. 51 with bust of Augustus, a Greek coin of 400 B.C., with the figure of an owl, an Italian Renaissance coin of A.D. 1450, and a Spanish coin of ancient vintage.

Halberstadt modeled the coins following photographic enlargements of the actual coins in order to retain authentic detail. Negative and positive plaster molds then were made. The positives, sprayed with gold paint, were used to study the illumination, after which the clear panels of LUCITE were cast on them.

Each of the six panels rests in a light box in which colored filters can be placed over the fluorescent tubes for special effects. Halberstadt has chosen a delicate color filter to achieve the desired effect of golden coins floating in space.

The suspension screen of stainless steel tubes was designed by the New York City architectural firm of Haines, Lundberg and Waehler. All wiring for the fluorescent light boxes is concealed within the tubes.

THE LUCITE® spectrum

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The purpose of THE LUCITE® SPECTRUM is to provide useful information on building construction products made with Du Pont LUCITE® acrylic plastic materials. This publication will be a medium through which ideas about these materials may be exchanged. Your comments and suggestions are invited. If you desire further information on any product mentioned in this issue, please write to: The Editor, THE LUCITE® SPECTRUM, Du Pont Company, 2420 Nemours Building, Wilmington, Delaware 19898.

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EDITOR: R. F. WELSH, JR. • ART DIRECTION: R. L. DOWNES, J. C. PARRY • PRODUCTION SUPERVISOR: J. C. RECORDS

Sail Ho

The four-masted clipper ship sign of the Jack Tar Hotel is a welcoming beacon for vacationers and conventioning businessmen in Galveston, a carefree island of sunshine, sandy beaches and swaying palm trees, which is fast becoming the Miami Beach of Texas. The Jack Tar, one of the most popular hotels occupies a 600-foot frontage on the Galveston Sea Wall overlooking Stewart Beach Park and the blue waters of the Gulf of Mexico.

Without doubt, one of the main reasons for the hotel's popularity is its famous landmark sign. This free-standing, colorful sign is a replica of a large four-masted clipper ship, which becomes a familiar sight to every visitor to Galveston. It has even become a landmark to fishermen out in the bay, who look for its lights on the horizon on clear nights.

The original Clipper Ship sign was designed by Sid Suhler of the Federal Sign and Signal Corporation of Houston, Texas, and was erected in 1940 when the Jack Tar Hotel first opened its doors for business.

The first "Clipper" sign was a porcelainized metal sign with exposed neon tubing and seemed to be a jinx ship. Erected in 1940 it was blacked out during World War II as was the whole Gulf Coast. In 1943, it was completely stripped by a hurricane that left only the 48-foot steel beams on which it was mounted.

In 1966, Mr. Edward Leach, president of Jack Tar Galveston, Inc., decided the old Clipper Ship sign was no longer feasible. It needed almost daily maintenance, and because of storms and erosion from the salt air, the neon lighting had become a nightmare.

Mr. Leach consulted Federal Sign and Signal Corporation in Houston who had designed the original sign and by coincidence Bill Suhler, son of the original designer, was assigned the job.

The hotel needed an economical, durable and attractive sign, and Bill Suhler proposed that the old Clipper Ship be reproduced, this time using Evr-Kleer* acrylic sheet cast from Du Pont LUCITE® acrylic monomer.

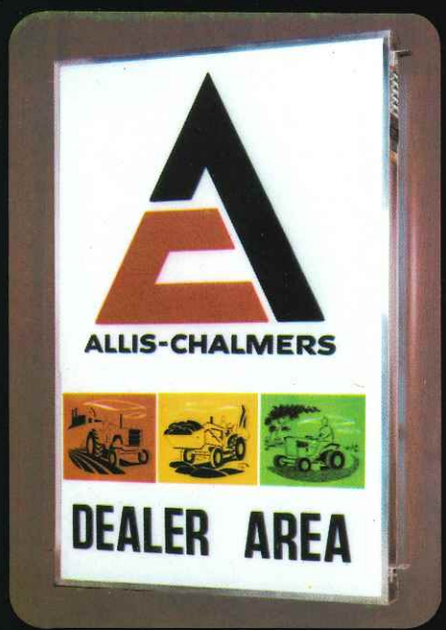
The new Clipper Ship is double-faced, of thermoformed clear acrylic sheet backpainted on the inner surface and is internally illuminated. The thermoforming was done by Lum-a-Nation of Temple, Texas. The 27-foot high by 14-foot wide sign was installed early in 1967 on the beams erected to hold the original sign. A solar switch turns it on automatically at dusk and off at dawn each day.

The Clipper Ship, by now, is a respected resident of Galveston, and on clear nights the fishermen out in the Gulf of Mexico know they're home when they sight the Jack Tar Clipper Ship beaming out from the shore.

*Trademark of Cast Optics Corp., Hackensack, N.J.
Credits: Jack Tar Galveston, Inc. • Federal Sign and Signal Corporation • Lum-a-Nation • Cast Optics Corp.

Jack Tar
HOTEL
JACK TAR
Featuring
CAFETERIA
OPEN
11 AM TO 2 PM
5 PM TO 8 PM

ever bright identity



In most cases, the signs featured in *THE LUCITE SPECTRUM* are one-of-a-kind, complex, custom made signs designed to create a specific image for the local establishment that displays them, the large restaurant, department store, hotel, etc.

There is another type of sign in wide use across the country. These signs are an integral part of the comprehensive advertising program of national manufacturers who supply their various retail outlets with signs. Rather than attempting to create a specific impression for the establishment, the sign is designed with the name, mark or product of the manufacturer prominently displayed so the consumer can identify the outlet with the product or service advertised through all media.

These signs are manufactured in large quantities, utilizing long run production methods and machines. Although the signs are usually smaller than the normal custom sign, and the shape is usually simple, the face graphics are complex and detailed. National customers set high quality standards and insist on color fidelity, close registration and strict conformity to specifications. In certain industries, such as petroleum, quantity signs are coming off the production line as large as 16′ x 16′ and even larger.

Custom signs, usually made from colored sheet, require each color area to be cut out and joined to the sign. Production signs are usually made with clear acrylic sheet, either pre-screened and then thermoformed or thermoformed decorated and then back-painted. Either process allows more latitude in color variety and detail.

The signs shown here were made by Everbrite Electric Signs, Inc., South Milwaukee, Wisconsin, using Swedlow's Swedcast 300 sheet cast from LUCITE acrylic monomer. The exceptional uniformity in thickness of Swedcast 300 and its excellent forming characteristics offer advantages in production signs. Note the registration of forming of the pre-screened letters on the Yamaha sign. This can be achieved only with uniform thickness providing uniform distortion during the forming process. This is also evident in the formed color areas of the Cook Paint sign which also shows a variety of colors. Fine detail is illustrated in the Anheuser "A" of the Budweiser sign and the colored use illustrations of the Allis Chalmers sign.

Whether silk-screened or painted, the design is always applied to the inner surface of the sheet so that the acrylic sheet itself always protects the design from weather and fading.

Although perhaps not as spectacular, these product signs perform their specific job as well as big custom made signs. And both types rely on Swedcast 300 made from LUCITE acrylic monomer for sparkling beauty and extra long life.

Signs: Everbrite Electric Signs, Inc., South Milwaukee, Wisconsin • Sheet cast from LUCITE by Swedlow, Inc., Gardena, California

High Lights

Switchboard operators in the "Mile High City" have a better outlook on their jobs these days.

"The girls all tell me they can see 100 per cent better," vouches a chief operator of the Mountain States Telephone & Telegraph Co. in Denver, Colorado.

It's a new ceiling lighting system using Du Pont LUCITE® acrylic resin which makes the girls smile instead of squint.

The system, installed on the eighth floor of the new $14 million telephone company building, offers high intensity lighting with low brightness.

The lighting is critical in a telephone switchboard office. Operators must have good light to perform their normal tasks but avoid glare which might obscure the tiny blinking lights which signal an incoming call.

The luminous ceiling with LUCITE diffusers gives much more light than normal, but it also provides for easy observation of the operating lights.

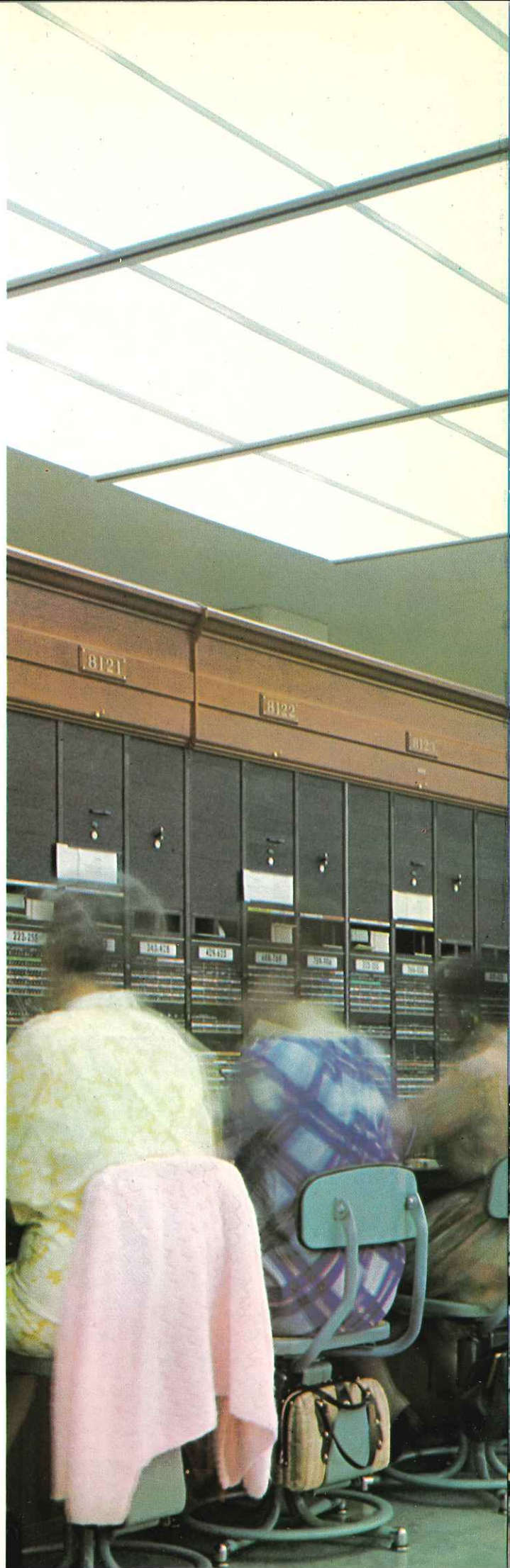
"These switchboard operators are vital to our company, and we want to provide them with the best working conditions possible," says Stan Sours, community relations representative for Mountain States. "If the lighting isn't the best, it is going to be hard on their eyesight . . . and we don't want that."

Except for the ground floor business office, the new building has no windows.

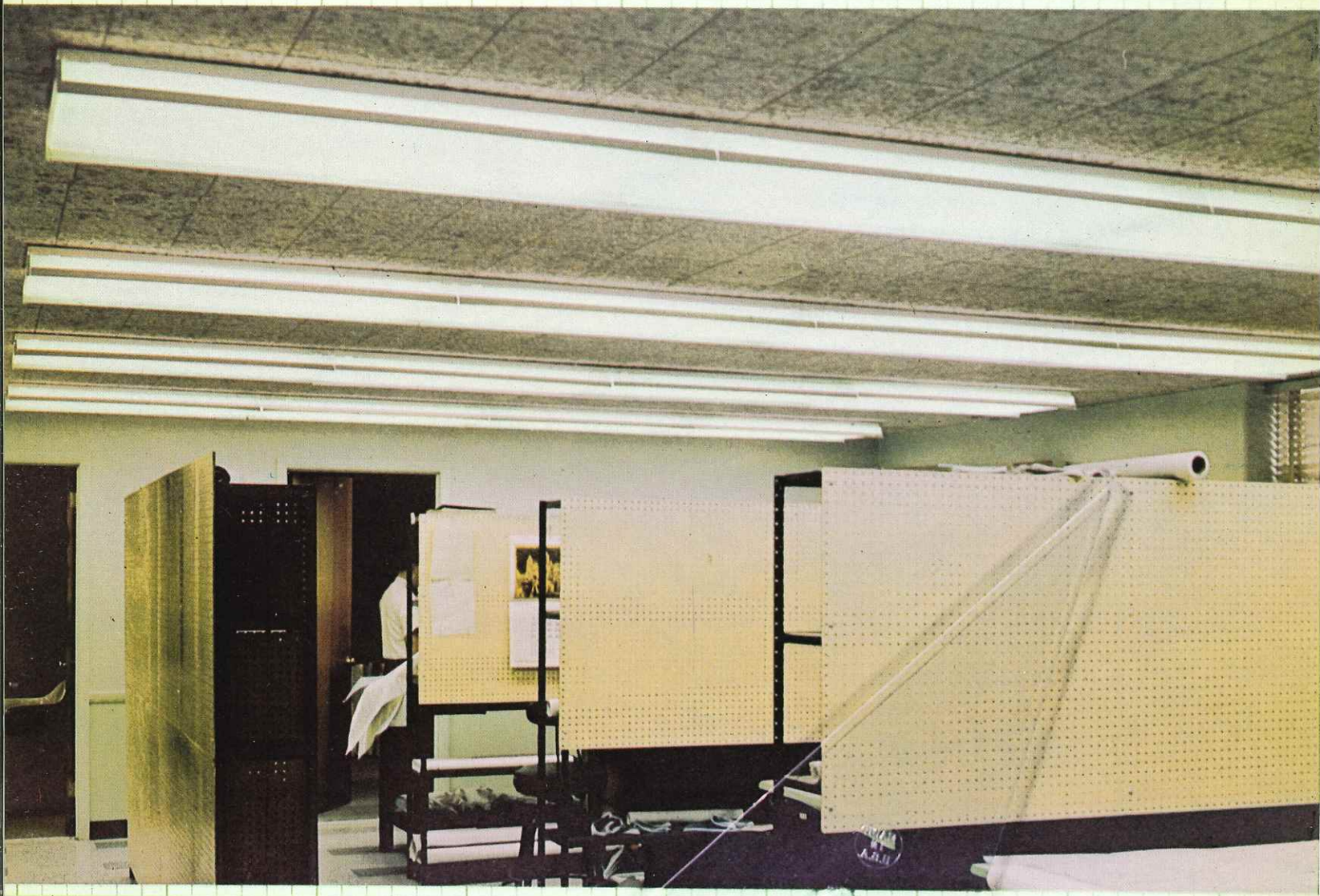
Carlisle B. Guy, Colorado Springs architect who designed the building, says the windowless form was chosen primarily for functional reasons, to provide heat, dust and fallout protection. "Because this building will house primarily delicate switching equipment, it is important that it furnishes this type of protection," he states.

To avoid a completely closed-in feeling, large landscape pictures are spotted strategically on the walls. The use of the luminous ceiling, too, adds to the open airy feeling of the large office.

The fluorescent lamps are mounted 12 feet above the floor and the diffusers mounted in a false ceiling 10 feet above the floor. The diffusers, which permit the flow-through of air, are Guth Lighting Company's Prismoid Gratelite, molded of Du Pont LUCITE by Koller-Craft Plastic Products. Available in both smooth or matte finish, Mountain States Telephone chose the matte finish.



CREDITS:
Mountain States Telephone & Telegraph Co., Denver, Colorado
Architect: Carlisle B. Guy, Architect, Colorado Springs, Colorado
Structural Engineer: Ketchum, Konkel, Ryan & Hastings, Denver, Colorado
Mechanical Engineer: Paul Koch & Associates, Denver, Colorado
Electrical Engineer: Swanson-Rink & Associates, Denver, Colorado
Lighting: Curtis Electro Lighting, Inc., Chicago, Ill.
Diffusers: Guth Lighting, Inc., St. Louis, Mo.



ENGINEERS' LIGHTING

When the business of an electrical engineering firm is knowing what's best for its customers, then there's little wonder that the firm itself uses that knowledge to enhance the layout of its own operation.

"In specifying lighting fixtures for our customers, we highly recommend the use of an acrylic plastic," says Louis O. Williams, Jr., a partner in the Atlanta, Georgia firm of Bush, May & Williams, consultant electrical engineers.

In Williams' office, 39 Smithcraft "Avant-Garde" lighting fixtures, with lenses extruded of LUCITE® are at work providing the proper illumination so necessary in the draftsman's profession.

"Good lighting is an absolute necessity for our employees. It's a draftsman's must. There must be no glare and the lighting itself must assist in cutting down eyestrain," Williams says.

"The fixtures with lenses of LUCITE do a fabulous job in these areas."

In June, 1967, Bush, May & Williams moved into its present location at 1916 Piedmont Road NE, a building constructed only four years earlier.

Before moving in, the firm installed the Smithcraft "Avant-Garde" fixtures in the building's reception area, the business office, the two main drafting table areas and in the executive offices. There are 39 separate two-by-four foot, four-tube fluorescent fixtures.

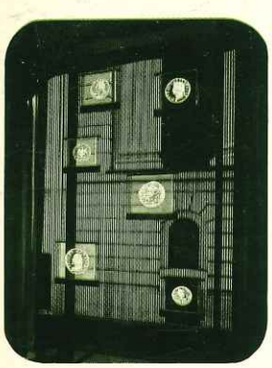
"We plan some day to install more of the same units in the dividing hallway and in several other offices," Williams reports.

The fixtures feature diffuser extruded of LUCITE which allows nearly 150 foot candles of illumination for each drafting desk.

The attractive fixtures convey a feeling of cleanliness and efficiency, Williams reports. Ceiling height in the building is eight feet, six inches.

The long life of LUCITE without discoloration was one of the principal considerations when the electrical engineering firm's three partners decided on the material for the lighting fixtures.

CREDITS: Building: Bush, May & Williams Electrical Engineers, Atlanta, Ga. • Lighting Design: Bush, May & Williams • Installation: Inglett & Stubbs, Inc., Atlanta, Ga. • Lighting Fixtures: "Avant-Garde" by Smithcraft Corporation, Chelsea, Mass. • Diffusers: Custom Extrusion, Inc., Sheffield, Mass.



COVER: The cover photograph was taken in the lobby of New York City's Irving Trust Co. For details please turn to page 2.

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